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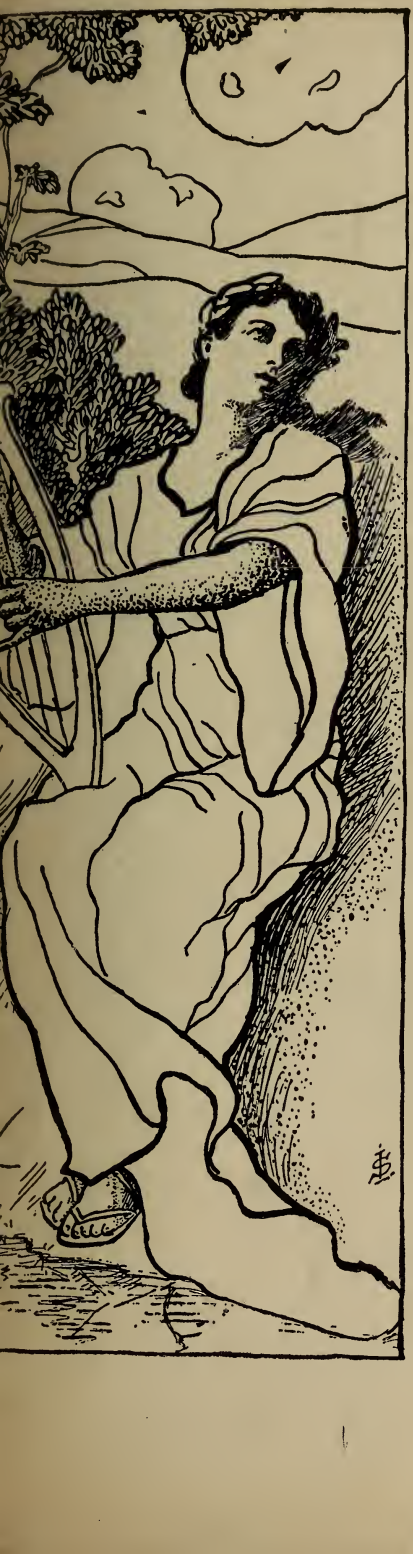
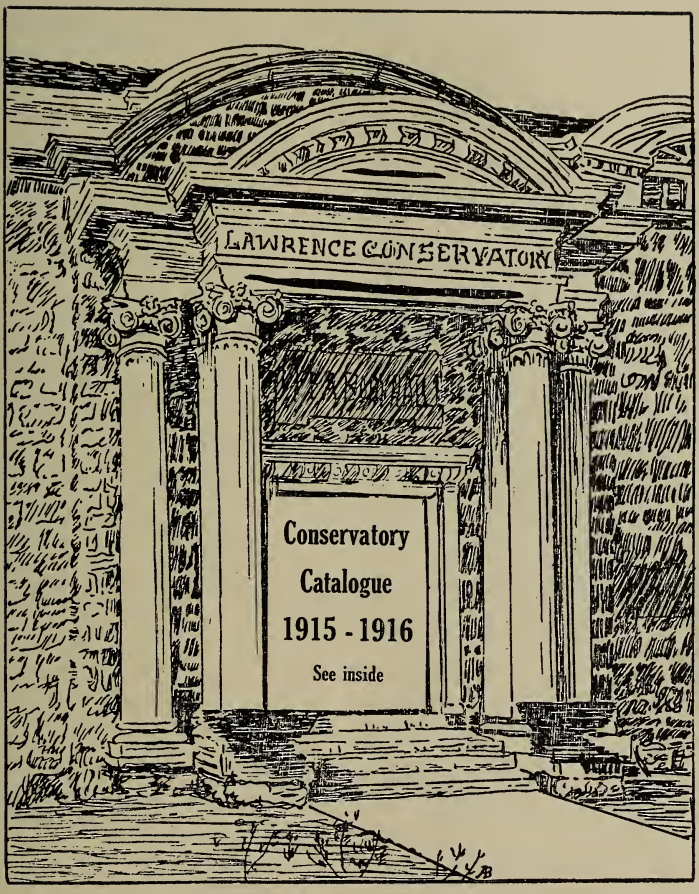



LAWRENCE CONSERVATORY
Conservatory
Catalogue
1915 - 1916
See inside

Conservatory Terms and Vacations

The scholastic year begins and ends with that of the College of Liberal Arts and is divided into two semesters.

Dean Evans will be at the Conservatory to receive and classify pupils two days prior to the opening of each semester.

September 14-15	Tuesday and Wednesday		Registration days.
September 15	Wednesday,	8:00 A.M.	First semester begins.
September 19	Sunday,	3:00 P.M.	First of the monthly college vespers.
September 21	Tuesday		All-College Day.
November 13	Saturday,	9:00 A.M.	Mid-semester examinations.
November 25	Thursday		Thanksgiving Day; a holiday.
December 17	Friday,	4:00 P.M.	Recitations close.
	Christmas Recess		
January 4	Tuesday,	8:00 A.M.	Recitations resumed.
January 24-31			Final examinations.
January 31	Monday,	5:00 P.M.	First semester closes.
February 1-2	Tuesday and Wednesday		Registration days.
February 2	Wednesday		Second semester begins.
March 22-29			Spring recess.
May 5	Friday		Junior Day
May 30	Tuesday		Decoration Day.
June 9-14			Commencement Week.

Lawrence College Bulletin

VOL. XV. MAY 1915 No. 5

The Bulletin is Published Monthly at Appleton, Wisconsin, by the Board of Trustees of Lawrence University

CONSERVATORY CATALOGUE

SEASON 1915-1916

Entered at the Postoffice at Appleton, Wisconsin, as second class matter, Oct. 6, 1909, under the act of July 16, 1894.

Forward

THIS bulletin goes to press during the days of what has become the most fearful war of the ages. The European centers of culture are centers of carnage, and musical atmosphere has given way to smoke of battle. The hosts of young Americans who expected to study music in Europe this fall will be compelled to remain in the United States; that we have opportunities at Lawrence, second to none is our belief; these opportunities we offer to those students of music who had planned to study abroad.

Lawrence Conservatory offers extensive courses in practical and theoretical study of music and is designed to fit students for the profession as composers, theorists, teachers, artists or critics.

It aims at scholastic standards and methods and to this end the general plan of the Conservatory is modeled after that of the College of Liberal Arts of Lawrence College, with four year courses pursued under the same rules for attendance, discipline, and examinations. Provision is also made for the study of music, expression and art, as a part of general culture or as an accomplishment, aside from the regular courses.

The courses have been arranged in pursuance of this plan and develop in carefully graded sequence from the first lessons of the child to the logical culmination in artistic maturity.

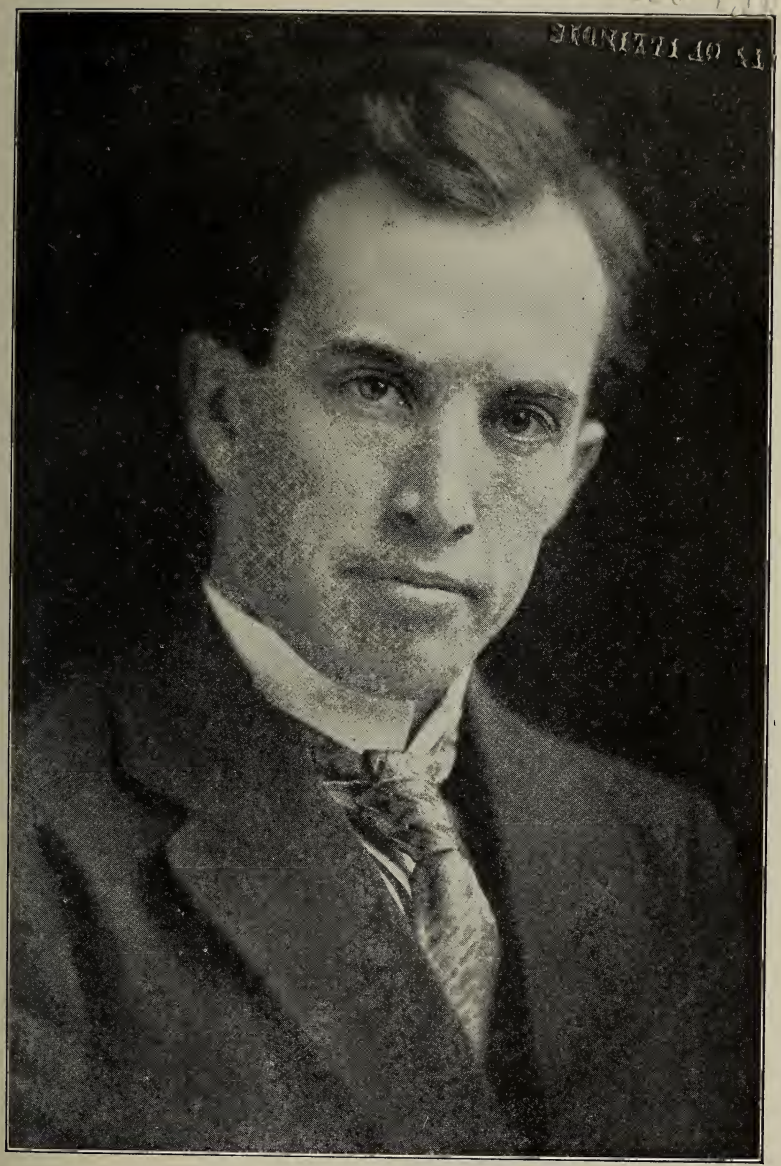
The fine building and equipment of the Conservatory, the ability and experience of the faculty, the thoroughness of the courses, the high standards maintained, and the personal supervision that is brought to bear on every department, have created conditions peculiarly favorable for well rounded work.

Lawrence Conservatory, because of endowment, is freed from the necessity of making concessions which financial considerations usually impose, thus being able to maintain exceptionally high standards for graduation.

The College issues Teacher's Certificates, Diplomas, and confers the degree of Bachelor of Music, by authority of the state of Wisconsin.

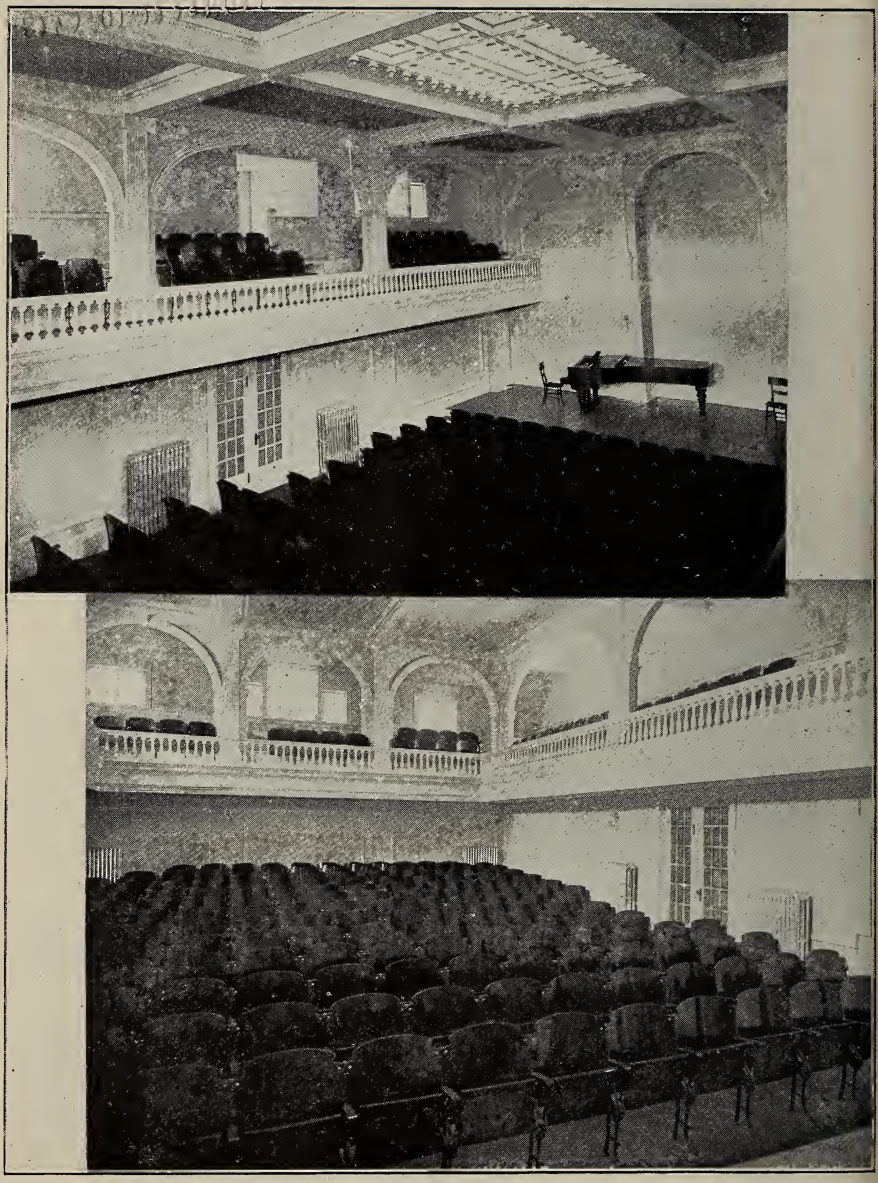
A careful perusal of the advantages and features herein set forth will force upon any open-minded reader the conclusion that the Lawrence Conservatory of Music enables any student to receive as complete and finished a musical education as can be offered by any musical institution at home or abroad.

FREDERICK VANCE EVANS, Dean,
Appleton, Wis.



FREDERICK VANCE EVANS

Dean
Lawrence
Conservatory
of Music



RECITAL HALL, LAWRENCE CONSERVATORY OF MUSIC
Seating Capacity, 361

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1915/16

Faculty of the Conservatory.

SAMUEL PLANTZ, Ph.D., DD., LL.D., President of the College.

FREDERICK VANCE EVANS, Dean of the Conservatory; Conductor and Professor of Singing.

Dean Evans is established in a position of prominence throughout the middle west. Is recognized as a Conductor, Basso and Instructor of exceptional merit. Has sung extensively throughout the United States. Conducted large choral clubs with leading Orchestras of this country. Instructors in voice as follows (names given in order): Alexander Emslie, Dr. M. L. Bartlett, Frederick Howard, William Nelson Burritt, George Henschel, William Shakespeare and George Ferguson. These names reveal the fact that his study has been partially pursued in Europe. Also a student in Theory, Conducting, Musical History, and Instrumentation under Dr. Percy Goetzchius, Dr. Frank Damrosch, Waldo Pratt, Thomas Tapper and Otto Crist, respectively.

(With an understanding of the requisites of artistic training the Dean has assembled a faculty, the members of which are prominent both as artists and teachers, and, although possessing all the advantages which accrue from contact with the foremost European masters, the spirit of the School is distinctly American.)

LUDOLPH ARENS, Professor of Pianoforte.

Education began at Mayence, Germany. Graduate Ohio Wesleyan Conservatory; also Cincinnati Conservatory. In Europe under Mason, Bohlman, Krauper and Richard. Specialized for years in Harmony, Analysis, Counterpoint, Instrumentation and Composition. Extensive experience of over fifteen years as artist and teacher. Formerly director Terre Haute Conservatory. Brilliant Pianist and Pedagogue.

ALMA HAYS REED, Professor of Singing.

Studied two years Cincinnati Conservatory with Clara Baur, pursuing theoretical studies during this time; two years with Hans Schroeder, Lieder Coach; two years Chicago School of Opera and Dramatic Art. Other teachers in voice have been Maurice Devries, William Wade Hinshaw, Sandor Radonovitz, Chicago; Clarence Dodd, Boston; Oscar Saenger, Max Dici, Frank Croxton, New York; Was soprano soloist First Presbyterian Church, Pittsburgh, one of the highest salaried church positions in the country; three transcontinental tours; three years private studio Fine Arts Building, Chicago. Opera under Maestro Spadoni, Coach for Chicago Grand Opera Company.

CLEVELAND BOHNET, B. M., Professor of Pianoforte.

Post Graduate Chicago Musical College; studied Piano three years with Hans Van Schiller, Chicago; Theory and Composition three years with Adolf Brune and Felix Borowski, Chicago; six years Piano in Berlin with Alberto Jonas; two years assistant to Jonas; continued theoretical study with Alexander von Fielitz; has appeared with orchestra and in recitals in Europe.

CARL J. WATERMAN, Professor of Singing and Public School Methods.

Lawrence College 1905. Graduated American Conservatory, Chicago, in Public School Music Methods, 1910. Studied singing with Karleton Hackett, Chicago and Norman Granville, New York City; studied school music pedagogy with Chas. H. Farnsworth, Columbia University, New York. Teacher of vocal music at Industrial School, Waukesha, 1906-1909. Present position since 1910.

PERCY FULLINWIDER, Professor in Violin.

Four years at the College of Music of Cincinnati in study of violin under Jose Marien, 1903-1907; in college orchestra and ensemble classes during the entire time; also studied Harmony, sight-singing, ear-training, history of music, etc. Member Cincinnati Symphony Orchestra 1906. Member Marien String Quartet two seasons. Three years in charge of Violin Department Dakota Wesleyan University 1907-1910. Present position since 1911.

NETTIE STENINGER FULLINWIDER, Instructor in Pianoforte, Elementary Harmony and History of Music.

Studied with Mrs. Clara Hammarstrom, Miss Mame Langdon, Marc Lombard and Eugene Skaaden. Senior in piano and graduate Teachers' Training Course, Lawrence Conservatory, 1912.

HERMAN FREDERICK SMITH, Instructor in Voice.

Possessor of a pleasing tenor voice of wide range and control. Graduate in voice, Dean Evans. Completed the theoretical courses of the conservatory; "Bachelor of Music" conferred upon him 1914 commencement, two years Highland Park Conservatory prior to course at Lawrence. Has completed one year as faculty member.

ESTHER LARSON, Instructor in Violin.

For several seasons an artist-student of the conservatory, received her entire training under Professor Fullinwider. Her work charms greatly; successful both as teacher and performer. Has completed one year as faculty member.

AIMEE BAKER, Instructor in Drawing and Applied Design.

Student in Illinois Art School, 1893-1894; in Art Institute, 1895-1896; in Academy of Fine Arts, Chicago, 1906-1907; in Applied Art Summer School, 1909; in Prang Summer School, 1911; Teacher of Drawing, Northland Academy, 1894-1895; Portraiture and Illustration, Chicago, 1896-1900; Teacher of Drawing in Appleton Public Schools, 1908.

CLARA HUDSON FAIRFIELD, Instructor in Pottery and Decorative Design.

Diploma in Art, Union Christian College, 1885; Student, School of Design, Cincinnati, 1885-1886; Director of Art, Union Christian College, 1885-1892; Teacher of Art, Clarinda Institute, Iowa, 1892-1895; Student, New York State School of Ceramics, 1907-1908.

MARY MARGUERITE ARENS, Instructor of Expression.

Graduate Columbia College of Expression; Studied privately two years Ella Wilson Smith; specialized with M. Catharine Lyons. Eight years experience as teacher and in public work. Formerly member faculty Providence Academy and MacLean School of Expression.

J. G. MOHR, Instructor in Piano Tuning.

Lawrence Conservatory provides a complete course in this important work. Mr. Mohr is excellently qualified and has had much success in this work. See outline of this course in subsequent pages.

Advantages of Conservatory Over Private Instruction.

THE mission of the great Conservatories of European fame was the preservation of theory and practice in musical art.

The name conservatory is derived from the Latin word, *conservare,* which means "to preserve," and was used to denote the idea of preserving music from corruption.

The advantages of Conservatory over private instruction are so numerous and varied, and so obvious to anyone giving the matter serious thought, that it is sufficient merely to suggest the more important aspects of the subject.

The genuine Conservatory of Music stands in much the same relation to the private teacher as a university does to a private tutor.

High attainment in music is difficult, if not impossible, in isolation. Co-operation with others vitalizes individual effort; the spirit of friendly emulation seems to develop the best in one. "Team-work" is indispensable.

Unfortunately, the musical profession embraces many incompetent teachers, no one being debarred from entering it, whether properly qualified or not. It therefore rests with each individual, when seeking the services of a private teacher, to judge as best he can of that person's fitness for his vocation. A worthy Conservatory of Music presents no such uncertainty. It is morally certain that the teachers of a successful Conservatory are selected mainly on account of their ability, as it would be harmful to the best interests of such an institution to sacrifice its reputation by employing other than good teachers.

Again, the atmosphere of a large music school is in itself a distinct advantage to the student. Narrowness and one-sidedness of culture are always to be guarded against by the music student of high aims, and no better safeguard from these faults can be found than in the broadening and inspiring influences of a comprehensive and progressive Conservatory of Music.

Lawrence Conservatory, with its specialists in every department, gives its students a full musical equipment, and sends them forth thoroughly prepared to do reliable work whether it be in the capacity of teacher, performer or critic.

In a Nutshell.

THE advantages of study in Lawrence Conservatory may be briefly summarized as follows:

A building, entirely devoted to music; beautiful in architectural design and complete in its appointments.

Atmosphere of Lawrence life a decided advantage.

Lawrence Conservatory presents *no uncertainty* as to quality of instruction.

Each teacher a specialist along a particular line.

Courses carefully arranged to give *well rounded* education.

Narrow or *one-sided methods* impossible where courses include several specialists.

Choral Society, Glee Clubs, Orchestra, Band, *all accredited,* and maintained without cost to the student.

Progress of students not dependent on amount of tuition paid.

A Conservatory where loyalty and *happy social life* are no small factors of attractiveness.

Degrees, diplomas or certificates from Lawrence Conservatory are accredited throughout the country and serve as *credentials of adequacy* to all who possess them.

Concerts and recitals by members of the faculty, and visiting artists, presenting the best works of classical and modern masters, *free to students.*

In church music, the opportunity of becoming familiar with the discipline and routine of good chorus choirs.

The opportunity of taking *collegiate studies* in connection with regular courses.

Improved and *practical methods* of teaching harmony, counterpoint, composition and public school music.

Instruction in Lawrence Conservatory *"not the cheapest, but the best."*

By *adhering strictly* to the schedule of work, Lawrence Conservatory of Music begs to assure the musical profession and public that *no student* will receive either a certificate, diploma or degree from this institution without meeting the full requirements.

The faculty, after a student has had opportunity to demonstrate for or against entering the musical profession, *does not hesitate* to advise one against continuing in his studies if it is too evident that only failure and disappointment must ultimately follow.

In spite of the general depression occasioned by the European war, matters at Lawrence Conservatory are moving with the usual spirit and interest. The various teachers are busy, and the attendance of students has increased beyond previous years.

NOTE:—Collegiate work is urged as a valuable asset to the musician. A reading knowledge of the languages is almost an essential requirement.

Peabody Hall.

ERECTED A. D. 1909.

In bestowing his great gift George F. Peabody not only enriched the city of his adoption, but conferred an inestimable boon upon the student of music; for in no other city are more favorable conditions for serious study to be found. Designed and especially built for the School, the spacious quarters are superior in location and equipment.

MANAGEMENT.

The management of the Conservatory is under the personal supervision of the Dean, Frederick Vance Evans. The close relationship between Lawrence College and the music department is mutually advantageous and of distinct profit to all conservatory students.

METHODS OF INSTRUCTION.

Instruction in instrumental and vocal music is based upon private lessons with all who enroll as regular students. Special students are sometimes enrolled in classes of two, one half the period being devoted to each student. The obvious advantages of class lessons are those of observation and emulation. To all regular students these advantages are fully provided by the system of recitals and solo classes. The general plan for instruction in the various departments is as follows:—

The Pianoforte.

A systematically developed technical foundation is the first requisite in piano-forte playing. This is accomplished by a carefully selected and graded set of exercises and studies, designed to bring about that control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. In the regular course, Bach and Czerny are the principal aids to technical advancement. The works of Mozart, Haydn, Beethoven, Schumann, Schubert and Chopin are also used, but not to exclusion of modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm and technical accuracy are the main points insisted upon.

As the student advances, interpretation becomes a special study, and characteristics of each of the great tone-poets must be well grasped. The various emotional, intellectual and physical faculties are brought into that harmony and control which alone results in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment.

(The Pianoforte.)

FRESHMAN.

Correct positions, hand culture. Scales.

First instruction books by Kohler, Beyer, Libert and Stark.

Loeschhorn op. 65, Kunz 200 canons, Bertini op. 100. Duvernoy op. 176. Burgmueller op. 100. Czerny op. 453 and 139. Studies by Gurlitt, Krause and others. Easy Pieces and Duets. Sonatinas by Kuhlan, Clementi, Diabelli, etc.

SOPHOMORE

Scales, Chords and Arpeggios. Zwintscher, Scales.

Libert and Stark, school of scales. Kohler op. 50, Duvernoy op. 120, Loeschhorn op. 66, three books. Bertini op. 29, Krause, Trill studies. Wolff, The Little Pischna. Heller, op. 47 and 45. Lecouppey, L'Agilite. Heller op. 46. Bach, Little Preludes. Czerny studies. Advanced sonatinas. Easy Sonatas by Haydn and Mozart. Pieces by Raff, Mendelssohn, Schumann, Dussek, Grieg and others.

JUNIOR.

(At least 6 hours credit in piano must be secured before Junior Classification).

Scales, Chords and Arpeggios continued. Keyboard technics in all keys. Plaidy Technical studies. Bach Two part inventions. Czerny Velocity studies. Bertini op. 32. Loeschhorn Octave studies. Jensen Etudes op. 32, books 1 and 2. Cramer Buelow studies, book 1. Sonatas by Haydn and Mozart. Easy Sonatas by Beethoven. Pieces by Chopin, Weber, Mendelssohn, Schuman, Grieg, Seeling and others.

Ensemble Classes.

Free Classes in ensemble playing on two pianos, two performers at each piano.

Arrangement of Mozart Overtures, Haydn and Mozart Symphonies. Overtures by Auber, Bellini, Mehnl, Boieldien and others.

Note:—The foregoing courses of study including two Semesters of Harmony, two Semesters of Musical History, and the course of Teachers' Training are the requirements for the Teacher's Certificate Course.

SENIOR (DIPLOMA)

Hanon, Pianist Virtuoso.

Pischna-Rehberg 60 daily studies. Cramer-Buelow studies continued. Clementi Gradus. Bach Three part inventions and Suites.

Jensen op. 32, Book 3. Czerny op. 740. Mertke Octave School. Sonatas by Dussek, Clementi, Weber, Schubert, Beethoven.

Concertos by Mozart, Hummel, Weber and Mendelssohn.

Advanced Classical and modern compositions. Second Year Harmony, Analysis and Counterpoint.

Ensemble Classes.

Free Classes in ensemble playing on two pianos two performers at each piano.

Symphonies by Beethoven.

Overtures by Mendelssohn, Weber and others.

Also standard compositions for two pianos, four hands.

POST-GRADUATE.

Tausig-Ehrlich, Daily Studies.

Moscheles op. 70. Studies by Kalkbrenner, Seeling and Henselt. Kessler Etudes. Haberbier Etudes. Chopin Etudes. Bach, The Well tempered Clavichord. Beethoven Sonatas and Concertos. Moskowski School of Virtuosity.

Compositions and Concertos by Chopin, Liszt, Rubinstein, Grieg, Saint Saens, Tschaikowsky, Brahms and others.

Musical Form and Analysis.

Ensemble Classes.

Arrangements of Orchestral Works by Wagner, Goldmark, Saint Saens and others. Liszt Symphonic Poems, two pianos, four hands.

BACHELOR OF MUSIC DEGREE.

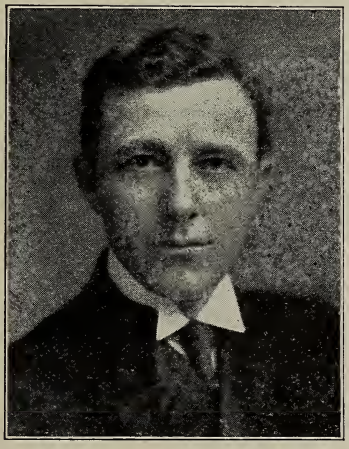
In addition to satisfactorily completing the studies outlined in the foregoing schedule in pianoforte, the candidate before graduation in the degree course must have received thirty hours of credit in the college of Liberal Arts, and also the complete theoretical course.

Voice Culture

Singing is an emotional art, but the mechanics must nevertheless be thoroughly understood. The mere possession of emotion and voice avail nought unless one study the methodical and mechanical aspects and perfect themselves in the control thereof. Method must be so completely mastered that the layman who listens is not burdened with the effort the singer puts forth. The singer who cannot control his singing muscles so as to bring out the best tone of his voice makes a poor showing, no matter how much temperament he may possess.

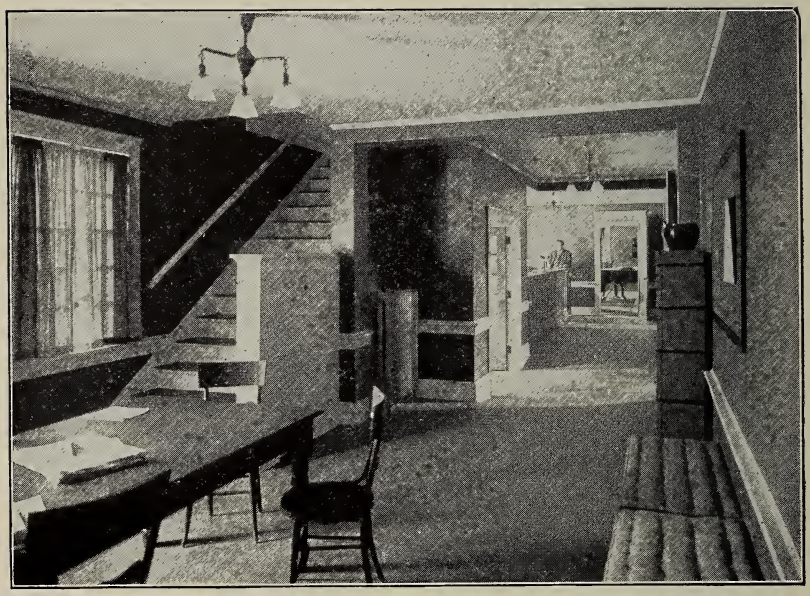
An instrumentalist buys his instrument, and merely has to learn to use it. The singer commences farther back. Even if this instrument is given to him in a perfect state, it rarely remains perfect till he is ready to use it. He must not only repair it if it has suffered injury during childhood, but even if it is in perfect condition when he essays to learn to sing, he must master its various uses so that he may preserve it uninjured; and not only that—he must develop it by constant and right use. It is only when method is thoroughly mastered that the artist really appears. There are favored individuals, appear-

ALMA HAYS REED
Soprano

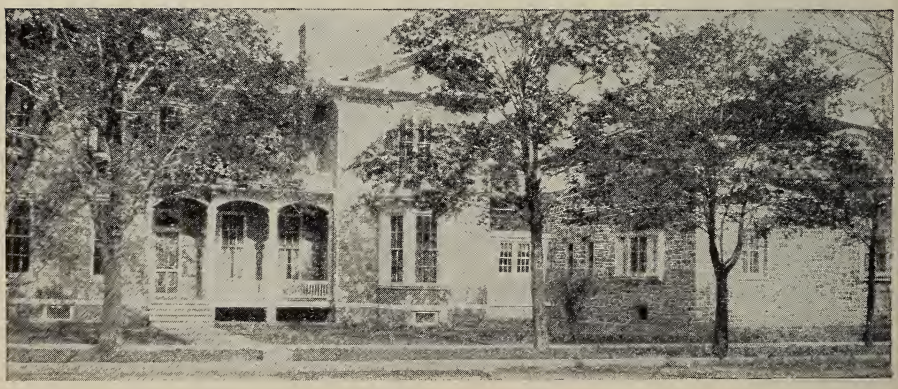


PERCY FULLINWIDER
Violinist

MARY MARGUERITE ARENS
Expression



MAIN HALL, LAWRENCE CONSERVATORY OF MUSIC



REAR VIEW OF STUDIO BUILDING, SHOWING PRACTICE BUILDING ANNEX

ing from time to time, who are said to sing naturally. They are few and far between. In any case, if they do not know why they do things, thye can never teach—for to teach one must not only know how to do a thing, but be able to demonstrate how it is done. Thus, all must know the mechanics of singing if they wish either to sing or to teach singing.

There is no way to make the study of vocal art easy. While the Fine Arts are all expressions of the highest forms of our emotional and mental make-ups, the gift of song seems to be at once the most difficult to master, yet the most common.

For this reason vocal study should be slow and sure,—above all, under the guidance of painstaking and competent teachers.

The outline of the voice course follows:

(Voice Culture.)

FRESHMAN

Breath control, voice placing, tone production.
Concone, Sieber, Vaccai and Marchesi.
Easy Songs in English.
French and German.
Rehearsals Philharmonic Choral Club.
Piano.

SOPHOMORE.

Development of range.
Exercises for flexibility.
Vocalises by Concone, Bordogni and others.
Commencement of repertoire of standard songs in English.
French and German.
History of Music.
Rehearsals Philharmonic Choral Club.
Piano.

JUNIOR.

(At least 6 hours credit in voice must be secured before Junior classification).

Advanced vocalises.
Continuation of technical development.
Harmony.
Rehearsals Philharmonic Choral Club.

Standard operatic arias.
Study of Oratorio.
Modern song literature.

Note.—The foregoing courses of study including two semesters of the special course in Expression (see outline on page 24) are the requirements for the Teacher's Certificate Course.

SENIOR (DIPLOMA).

Development of repertoire.
Harmony.
Preparation for church, oratorio and concert.
Study of operatic roles.
Rehearsals Philharmonic Choral Club.

BACHELOR OF MUSIC DEGREE.

In addition to satisfactorily completing the studies outlined in the foregoing schedule in voice the candidate before graduation in the degree course must have received thirty hours of credits in the college of Liberal Arts, and also the complete Theoretical Course.

Violin.

The art of violin playing has made such rapid strides within late years that it has become a prominent feature in musical institutions of standing; therefore great improvements have been made in methods of instruction in accordance with which our department aims to keep pace.

Quality is sought rather than quantity both in practice and in presenting works of art. Great emphasis is placed on habits of practice, and the student's mental grasp of the work is developed in accordance with the technical phase. The playing aloud of a composition should be no more necessary for its understanding than the reading aloud of a piece of English prose.

For graduation the pupils must present a complete list of music studied; also give a public recital and read at sight a composition selected by the faculty.

The following course will suggest the grade of study required;

FRESHMAN AND SOPHOMORE.

Sevcik Violin School, Op. 6, Nos. 1 to 7, Meerts Elementary Studies, Gymnastics by Leonard, Studies by Kayser, Mazas, Schradiek, etc. Soli with piano accompaniment by Dancla, Sitt, Jacoby, De Beriot and others. History of Music.

JUNIOR—TEACHER'S CERTIFICATE.

(At least 6 hours credit in Violin must be secured before Junior classification).

Studies by Kreutzer, Rode, Dont, Meerts, Schradiek; Sonatas by Tartini, Nardini, Handel, Haydn and others. Concertos by Viotti, Rode, De Beriot. Harmony.

SENIOR—(DIPLOMA)

Caprices by Paganni, Sonatas by Bach, Soli by Wieniawski, Sarasate and others. Concertos and Miscellaneous Compositions by Vieuxtemps, Mendelssohn, Bruch, Dvorak, Beethoven, Brahms, Grieg and others. Harmony.

BACHELOR OF MUSIC DEGREE.

In addition to satisfactorily completing the studies outlined in the foregoing schedule in Violin, the candidate before graduation in the degree course must have received thirty hours of credit in the college of Liberal Arts, and also the complete Theoretical Course.

Organ.

The Conservatory affords its students complete instruction in the various schools of Organ Music. Careful attention is given to the playing of church music, accompanying, use of stops, registration, and the mechanism of the instrument.

Upon entering this department, no knowledge of the organ is required, but the student should be well grounded in piano playing. The course prepares the student for the effective playing of all standard and modern organ music.

Four organs are available to our students for practice.

FRESHMAN.

Stainer—Organ Primer.
Carl—Master Etudies.
Bach Chorales.
Easy Pieces by Smart, Merkel, Guilmant.

SOPHOMORE.

Carl—Master Studies.
Nilson—Pedal Studies.
Bach—Short Preludes and Fugues.
Hymn-Tune Playing.
Compositions by Guilmant, Rheinberger, Whiting.
History of Music.

JUNIOR.

Bach—Preludes and Fugues.
Nilson—Pedal Studies.
Studies in Registration.
Sonatas—Guilmant, Rheinberger, Merkel, Mendelssohn.
Harmony.

SENIOR.

Bach—Greater Preludes.
Fugues.
Nilson—Pedal Studies.
Concertos and Symphonies by Handel, Widor.
Harmony.

Theoretical Course.

FIRST YEAR.

FIRST SEMESTER

Harmony.

Scales—Major and Minor.
Intervals and Chords.
Principal Triads of the Major Scale.
Principal Triads of the Minor Scale.
Chord of the Sixth.
Chord of the Sixth and Fourth.
Chord of the Dominant Seventh with its inversions.
Secondary Triads with their inversions.
Ear Training.
Dispersed Harmony.
Chord of the Dominant Ninth in Major.
Chord of the Dominant Ninth in Minor.
Chord of the Seventh on the Leading Tone.
Chord of the Diminished Seventh.

FIRST YEAR.

SECOND SEMESTER

Modulation to closely related keys.
Analysis of Hymns.
Original Four-Part Writing.
Ear Training.
Modulation Continued.
Secondary Seventh Chords in Major and Minor with their inversions.
Chorale and Chant.
Chromatic Passing Tones.
Original Writings and Analysis.
Mixed Chords.
Ear Training.

SECOND YEAR.

FIRST SEMESTER.

Mixed Chords Continued.
Enharmonic Changes.

Irregular Resolutions of the Dominant Seventh Chord.
Modulation to Remote Keys.
Non-Harmonic Tones.
Suspensions, Retardation, Appoggiatura, Anticipation.
Passing Tone and Embellishment.
Accented and Double Passing Tones.
Obligato Melody.
Organ Point.
Inverted Pedal.
Melodic Figuration.
Harmonization of Florid Melodies.
Accompaniments.
Chromatic Scale Harmonized.
Figured Chorale.
Original Writing.
Ear Training and Dictation.

SECOND YEAR.

SECOND SEMESTER

Analysis and Counterpoint.

Analysis of Mendelssohn's Songs Without Words,—Mozart and Beethoven Sonatas and other Classical and Modern Compositions.
Counterpoint in Two Parts.
First Species.
Counterpoint in Two Parts.
Second Species.
Ear Training and Dictation.
Analysis Continued.
Canon and Fugue.
Counterpoint continued in two and three parts.
First, Second, Third and Fourth Species.

THIRD YEAR.

FIRST SEMESTER

Course leading to Degree of B. Mus.
Text Book—Harmonic Analysis (Cutter).

Triads and Seventh Chords.
The Broken Chord.
Reduction.

CLARA HUDSON FAIRFIELD
Decorative Design

J. G. MOHR
Piano Tuning

AIMEE BAKER
Drawing

VIEWS OF DEAN EVANS' STUDIO AND PRIVATE OFFICE.

Modulation.
The Appoggiatura.
The Appoggiature Chord.
The Free Tone.
The Embellishment.
The Suspension.
The Anticipation.
The Free Anticipation.
The Retardation.
The Organ Point; The Pedal.
Dispersion of Chord Members.
Altered Chords.
The Supertonic Seventh with Sharp Third.
Other Altered Steps.
Consecutive Dominant Sevenths.

THIRD YEAR.

SECOND SEMESTER.

Enharmonics.
Assumption of Key.
Incomplete Modulation.
The Deceptur Resolution.
Passing Diminished Seventh Chords.
The Diminished Seventh on the raised fourth.
The Augmented Sixth Chords.
Modulation down a minor Second by an augmented Chord.
Chords with a diminished third or hidden Augmented Sixth.
Embellishment of the Tonic Six-four in a Cadence.
Consecutive Tonics.
Chromatic Passing Chords and Passing Sequential Figures.
The Sequence.
Two Simultaneous Harmonics.
The Skip Resolution.
The Church Modes and Unusual Cadences.
Two part writing.
One part writing and the Cadenza.
Reduction; its application in memorizing and in Sight Playing.
Musical Form.

HISTORY OF MUSIC.

This course covers one year. Beginning with a study of the music of the oriental nations, the course continues with the music of the Greek, Roman, French, Netherlandish and Italian schools, the genius epoch of the German schools, and the modern music of Germany, France, Russia, and America.

Public School Music Methods.

The purpose of this course is to equip men and women to supervise and teach music in the public schools. As the systems of instruction differ, students become familiar with such systems as the Modern (Silver Burdett), Eleanor Smith (American Book Co.), The Educational (Ginn & Co.), etc.

TIME REQUIRED. Two school years are employed in the completion of this work. The course requires diligent study, regular practice, talent for music and marked ability for teaching to complete in this time.

ENTRANCE REQUIREMENTS. 1. Good general education. A high school education or its equivalent is necessary to secure a desirable position. 2. Talent for music, an agreeable voice, and the ability to interpret music used in the elementary grades in the public school. 3. Ability to read at sight, simple music.

SCHEDULE OF STUDIES.

FIRST YEAR.

Public School Methods.
Sight Reading.
Ear Training and Dictation.
Notation and Terminology.
Ear Training, Dictation-Writing.
History of Music.
Harmony.
Private Lessons in Voice and Piano.
Rehearsals of Philharmonic Choral Club.

SECOND YEAR.

High School Methods.
Ear Training and Dictation.
Advanced Harmony.
Psychology and Pedagogy.

Child Voice Training.
Song Interpretation.
Private Lessons in Voice and Piano.
Rehearsals of Philharmonic Choral Club.
Thesis on some professional subjects.

METHODS AND MATERIAL. A study is made of methods of teaching music in elementary grades which conform to sound pedagogic principles. The following topics are discussed in lecture and class work.

Purpose of Public School Music.
Correct position of body. Breathing.
Care and training of the child voice.
What to do with monotones.
Simple ear training and dictation exercises.
Major scale and manner of presentation.
Tonic sol fa hand signs. Interval drill.
Development of the sense of rhythm in children.
How to teach the problems of rhythm.
How to unite time and tone.
Devices. Beating time. Note singing.
Staff represented in simplest manner.
Scale names, pitch names and syllable names.
Notation and terminology. Use of pitch pipe.
How to secure individual proficiency.
Plan of study in exercise and songs.
Vocalization. Classification of voices.
Part singing. Principles of sight singing.
Written work. Visualization. Tone thinking.
How to teach chromatics. Problems of rhythm.
Bass clef, triads, modulation, minor scales.
Importance of individual work.
Value of song singing as a basis for future study.
Use of the baton. Art of conducting.
Practice teaching, suggestions in presentation.
How to assign and conduct a lesson.
Song interpretation, enunciation, phrasing.
Expression, style.
Technique of class management.

Study of material and method of presentation from the first to the eighth grades inclusive.

HIGH SCHOOL METHODS

(1) High School Chorus. Organization.
Classification of voices. Seating of chorus.
Management of the chorus. How to awaken interest.
Discipline. Results. Directing.
Examination of high school material.

(2) MUSICAL APPRECIATION. This study is added to the singing of choruses and part songs chosen from the greater composers, and to the hearing of solo songs and instrumental composition similarly chosen. A course of lectures is presented each year. Analysis of form and content of these compositions, together with contributary study of musical history and biography.

(3) THEORETICAL WORK IN HIGH SCHOOL. A course in harmony adapted to High Schools will be outlined.

SIGHT READING. Drill in scale and interval singing. Time subdivisions. Part singing.

NOTATION AND TERMINOLOGY. A complete review of musical notation is given to insure absolute accuracy in the use of notation and gives such skill and speed as will enable teachers to make blackboard exercises for sight reading and drill neatly.

EAR TRAINING AND DICTATION. Work in the objective study of tone. Written work. Writing melodies from memory is followed by writing of songs, in two and three parts. Rapid singing of four measure phrases by the teacher and writing of the same by pupils, soon leads to the habit of both seeing and hearing by phrases rather than note by note.

MELODY WRITING AND ELEMENTARY FORM. Analysis and construction of melodies. Place of melody writing in the school room. Elements of form. The phrase. The period. The binary and ternary structures. Thorough analysis of children's songs and other music adapted for use in schools; the small song forms named above are made familiar.

SONG INTERPRETATION. The chief aim of music study in schools is the interpretation of the musical expression of others; as the formation of correct ideas is essential in all art teaching, there is no more important phase of music study than that of correct song interpreta-

tion. Songs adapted for the different grades will be sung. Each student completing the course will perform thirty songs appropriate for use in the grades. They must be committed to memory and played as well as sung.

PSYCHOLOGY AND PEDAGOGY. A study of the relation of psychology and pedagogy to musical education. Textbooks. *Psychology*—Halleck. *Art of Teaching*—White. *Education through Music*—Farnsworth.

HARMONY—MUSICAL FORM AND ANALYSIS. All students in Public School Music are required to complete the course in harmony, Form and Analysis as outlined for first and second years of the Theoretical Course.

MUSICAL HISTORY. A general study of musical events of the earlier times to the present is made. Textbook, Hamilton's *Outlines of Musical History*. Collateral readings and essays on musical topics. This course requires one year.

ASIDE FROM THE ABOVE CLASS WORK ALL STUDENTS STUDYING THE PUBLIC SCHOOL MUSIC COURSE ARE REQUIRED TO TAKE PRIVATE INSTRUCTION IN VOICE AND PIANO.

PIANOFORTE AND SINGING. Every music supervisor should at least be able to play accompaniments and follow an instrumental score in conducting. One of the important phases of our work is the care of the child voice; therefore it is important that the music supervisor have a well placed voice and a tone quality worthy of imitation by children under his instruction. The importance of the above cannot be too strongly emphasized.

Children's Department.

All teachers know that the first years of study are the determining ones, and it is to the priceless import of right beginnings that the special attention of this department is directed.

Too often the genius of famous teachers counts for little or naught in the development of pupils who come for their instruction without having realized the first principles of a fundamental musical education. The common result is disappointment and failure, unless, with

rare courage, is found a way to begin once more at the foundation and build a more permanent structure.

Observation and experiment have proved that much teaching fails of expected fruitage because of wrong beginnings and this we aim to avoid. The system of combined private and class lessons prevails in this department as in others.

In our graded schools, children meet in classes for daily recitation, and there is much which can be gained in the study of music by means of organized class work. This school offers a complete system of children's graded classes in music.

Saturday mornings are given to class work for children. The hours are from eight-thirty to ten, and pupils are graded according to age and attainments, from the primary class for children from five to seven years of age, through the intermediate classes to the more advanced grades.

These classes are without expense to all children who are enrolled in the Primary department, and are planned to supplement the private lessons of the week.

The teachers in this Saturday morning school are engaged for a particular branch of instruction; rhythm, melody, harmony, sight reading, technic, singing, and the history of music form the ground work of the morning's study. Thus, even the youngest pupils gain a knowledge, which is a positive factor in their mental growth, as well as an inner spring to spontaneous expression.

We have added to the work of this department a course of training for children in self expression. This is given as elocutionary training in every day subjects and themes of the child's own world. We invite your investigation of this interesting work. (See page 25).

These teachers are selected because of their ability to manage and teach children. Our methods make them enjoy their work.

No one over sixteen years of age is permitted to enroll in this department.

Drawing, Expression, Designing

The work of drawing, expression, and designing is an integral part of the Conservatory and is organized for the purpose of widening the opportunities of students in the various departments. It is equipped to meet all immediate needs of those who would specialize in these subjects. The specialized and individual instruc-

tion in small classes, and a more definite approximation of the departments, suggest some of the lines in which advance is being made over previous years. In addition, students will find here a scholastic and social atmosphere that inevitably enlarges the vision and invigorates the creative faculty. There is also the opportunity to combine the drawing and expression instruction in the related course of Public School Music, thus enhancing the value of the certificate. This will appeal especially to those intending to become public school music supervisors.

Public School Art Course

(Drawing—Designing)

One year's work is required before recommendations will be given, and a second year's work is strongly urged. Only exceptional students can hope to do satisfactory work in public schools after one year's training.

FIRST YEAR.

First Semester—

a. Drawing in light and dark with charcoal, pencil, and pen and ink. Perspective. Two half-days each week.

b. Figure Drawing in charcoal and pencil. One half-day.

c. Color. The theory of color harmony; the technique of water color and crayon; painting from still-life. One half-day.

d. Design. Principles; problems of space filling; development of designs from flower forms. One half-day.

Second Semester—

a. Cast and Figure Drawing. One half-day.

b. Composition and Illustration in black and white, and in color. Picture Analysis. Two half-days.

c. Applied Art and School Methods,—weaving, basketry, leather tooling, block printing. Two half-days.

SECOND YEAR.

First Semester—

a. Decorative Design. One half-day.

b. Composition and Illustration. Outdoor Sketching. Two half-days.

c. Figure Drawing.

d. Clay Modeling and Pottery. One half-day.

Second Semester—

a. Historic Ornament. One half-day.
b. Interior Decoration. One half-day.
c. Figure Drawing. One half-day.
d. Composition and Illustration. Sketching. Two half-days.

Expression

The Lawrence Conservatory of Music goes on record as favoring an important feature of vocal work that is so frequently overlooked; namely, elocutionary studies. A course is offered which all regular voice students are required to take. However, a more complete course in Elocution is available to those who desire to specialize in this work. One of the basic truths of all vocal endeavor is the need for just this sort of training. The prevalent American tendency to flat A's and give a provincial turn to final R's cannot easily be remedied in the singing voice until relieved in the speaking voice. Furthermore, facial expression is too often a stolid characteristic among singers. The course is designed to overcome this tendency.

Special Expression Course for Vocal Students

The purpose of this course is to give vocal students a knowledge of dramatic interpretation, in order that their bodily and facial action may harmoniously strengthen their vocal studies; and to acquaint vocal students with the general rules governing stage business and management.

Time required to complete course, one school year, class and private lessons. (This course is required of all voice students who are candidates for certificate, diploma or degree).

OUTLINE OF COURSE

FIRST SEMESTER.

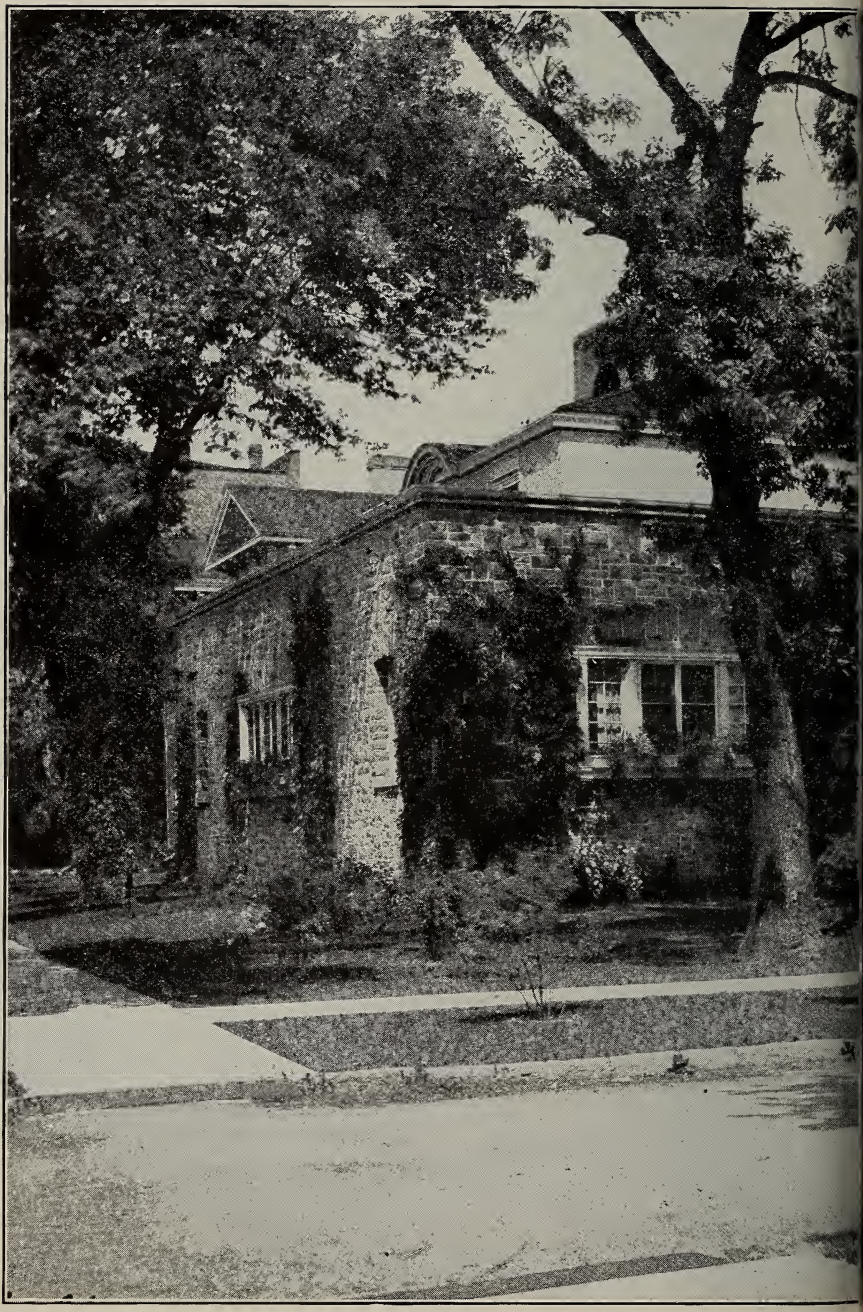
Vocal Expression.

Cultivation of poise and directness in addressing an audience.
Elimination of weak enunciation and mannerisms of speech.
Development of imagination and abandonment.
(Text Book): "Psychological Development of Expression" (Blood.)

CLEVELAND BOHNET
Pianist

NETTIE STENINGER FULLINWIDER
Pianist

LUDOLPH ARENS
Pianist



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CONSERVATORY

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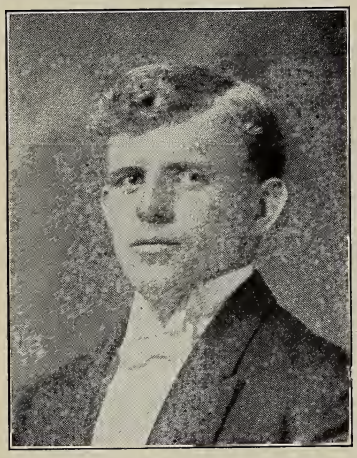
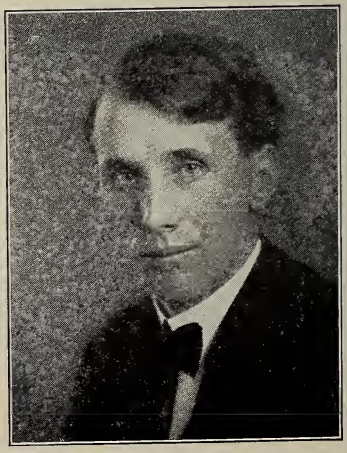


HERMAN FREDERICK SMITH
Tenor

ESTHER LARSEN
Violiniste



CARL J. WATERMAN
Tenor

Bodily and Facial Expression.

Necessary physical exercises for freeing restricted muscles.
Graded studies in Bodily and Facial Expression.

Character Study.

Life Study or the Impersonation of characters seen in real life.
Presentation of scenes from Charles Dickens' novels, interpreting characters as in Life Study.
Study and Presentation of good modern play, with special work on stage business.

SECOND SEMESTER.

Vocal Expression.

Graded Interpretative Readings.
Enunciation and Tone Color.

Bodily and Facial Expression.

Emerson Harmony Exercises.
Graded Studies in Bodily and Facial Expression.

Dramatic Art.

Reading of standard, modern dramas with interpretative character work.
Presentation of short scenes from modern dramas. Scenes to be staged in succession by different members of class.
Pupil directing to receive criticism on general management.

EXPRESSION COURSE FOR CHILDREN.

The purpose of this course is to assist children in overcoming self-consciousness, shyness and reticence; to give them confidence of speech and grace of manner in addressing others; and to prepare them to read in public.

COURSE OF STUDY.

Voice Training.

Enunciation, Correct Breathing, Placement of Speaking Voice.

Physical Culture and Bodily Expression.

Exercises to overcome tenseness or awkwardness of bodily action, and to produce natural graceful gestures.

Sight Reading of Poetry.

Studies to express proper thought without yielding to the metre. Text Book: Eugene Field, "With Trumpet and Drum."

Graded Readings for Children.

Bright readings that will appeal to children and secure abandonment to thought.

Elementary Character Work.
Public Appearance.

Children's Recitals and Fairy Playlets.

General Conservatory Information

REQUIREMENTS FOR ADMISSION.

Students entering the Lawrence Conservatory do so either as regular or special students. As regular students they follow prescribed courses of study, and become candidates for a certificate, diploma, or degree. As special students, they pursue such work as they may elect.

The regular courses are based upon the necessary elements of a complete musical education. It must be borne in mind that such an education has reference not only to the ability to perform in an artistic and interesting manner, but concerns as well the comprehensive appreciation and understanding of music in its esthetic aspects. It becomes increasingly necessary that the musician be other than a mere performer; that he have an intelligent conception of the material of music, a firm grasp of fundamental principles, and a well defined artistic and discriminating taste. This broad musicianship is as necessary for the cultivated amateur as for the intending professional, and all students giving the larger portion of their time to music are strongly urged to take the regular work.

TO STUDENTS.

No student can afford to exclude the study of the pianoforte. To vocalists and violinists the importance of a knowledge of this instrument is essential.

Students who have but a limited time at their disposal and who cannot complete the full course should specialize in some one branch and take as many secondary subjects as circumstances will permit. The Dean will be glad to advise what would be most useful and proper.

MUSIC CREDITS FOR COLLEGE STUDENTS.

College students who wish to study music but not as extensively as the musical courses provide, may use music study as electives in their regular course.

Twelve hours of credit in music may be had as electives in the courses leading to the A. B. degree, but one third of the credit offered must be in theoretical subjects. However, college credits are not allowed for Elementary work in voice or instrumental alone. See elsewhere in this catalogue for tabulation of Conservatory credits.

LAWRENCE LYCEUM BUREAU.

Having on our Faculty list, distinguished artists and accomplished performers, we are in a position to furnish soloists for concerts and entertainments. We are prepared to supply entire concert-programs or single soloists; Pianists, Singers, Violinists, Readers, or Combinations. Also lecturers of note from the faculty of the Liberal Arts College.

HONOR SYSTEM.

All written examinations will be conducted under the Honor System. At the close of the examination the student signs his name to the following declaration: "I hereby assert on my honor that in writing this examination I have neither given aid of any kind, nor received aid from any source." The administration of the Honor System is in the hands of the students. It is the recognized rule of the student body that every person is to report to the Dean any irregularity or evidence of dishonesty he may have observed during the period of the examination. The Dean will weigh the evidence submitted and make such additional investigation as he deems necessary. If a student is found guilty of dishonesty he or she will be suspended from all Conservatory studies for a period of two weeks.

CERTIFICATES AND DEGREES.

The Conservatory of Music bears the same relation to Lawrence College that a school of law or medicine bears to a university. The Conservatory has its own dean and faculty of professors, instructors, and assistants. Its four year courses, the conduct of its classes, and its discipline in regard to attendance and examination are all modeled on the practice of the College of Liberal Arts.

The degree of bachelor of music is conferred only upon students of exceptional attainments. It is intended that the degree shall be a mark of honor as well as a certification that so many hours of musical work have been satisfactorily completed. The requirements are:

The full course of harmony, counterpoint, and analysis.

One year of musical form.

The entire course as outlined under the head of whatever branch student is pursuing.

One year of musical history.

A public performance of virtuoso literature, including a meritorious original composition.

Credits in the College of Liberal Arts equal to thirty hours.

Certificates of proficiency are given upon completion of the various courses outlined under the appended courses of study.

NORMAL COURSE FOR PIANO TEACHERS.

The course is definitely outlined, showing what material to use and how to present it, and is given during the Junior year, which makes it especially valuable to pupils who find it necessary to make teaching a source of income before continuing the more advanced studies.

The work may be briefly outlined as follows:

The correct position of the hand.
How to develop weak muscles.
Individual finger action.
Direct stroke.
Combined finger action.
Training of the thumb.
Wrist staccato.
Combined movements of the arm, wrist and fingers.
Individual needs of pupils.
Graded technical studies.

Graded studies in phrasing.
Supplementary etudes.
Pieces to be given in each grade.
Practice in teaching children before the class.

The student who has fulfilled the requirements of the junior year, in technic, harmony, history and teachers' training in the Lawrence Conservatory of Music will have no occasion for complaining of being in the dark. The course is practical and definite, and is meeting a popular demand.

"ALL STAR ARTISTS' SERIES."

No less important than class-room instruction is the hearing of good music presented by artists of superior ability. To meet this need there has been established the "All Star Artists' Series." The following artists appeared during the past two seasons: Maggie Teyte, soprano; Myrtle Elvyn, pianist (twice); Luella Chilson Ohrman, soprano; Vera Barstow, violinist; Harold Osborn Smith, pianist; Helen Stanley, soprano; Boris Hambourg, violincellist; Christine Miller, contralto; Sir Edward Baxter Perry, pianist; Merle Tillotson Alcock, contralto; Bechtel Alcock, tenor; Charles Wakefield Cadman, lecturer, composer, pianist, with Princess Tsianina Redfeather, mezzo soprano, in native costume; John W. Nichols, tenor; Mrs. John W. Nichols, pianist; Richard Davis, baritone; Arthur Shattuck, pianist; the Kneisel String Quartet.

FACULTY RECITALS.

One of the most helpful features of the Conservatory are recitals by the faculty. Every semester programs are arranged. The students hear the choicest numbers from classic writers. The faculty recitals are complimentary to the students and public.

STUDENTS' RECITALS.

During the year the students give their own recitals. Unclassified recitals are given by such as the teachers think are prepared. The spirit of helpfulness and comradeship pervades all the recitals.

CONSERVATORY ENSEMBLE ORGANIZATIONS.

No student can claim to have a broad musical education who has not acquired the ability to participate in ensemble work and yet

work of this character is almost entirely neglected in many schools of music in this country. The work of the following ensemble organizations has not been allowed in the least to interfere with or take the place of the work of private instruction in the Conservatory, but has rather supplemented the latter. The experience thus gained is of great practical value, as the inability to read music readily is frequently a bar to securing good positions by candidates who are otherwise well qualified. The musical public of Appleton, bear testimony to the fact that the concerts of these organizations have been the most popular musical events in Appleton during past seasons.

THE CHAPEL CHOIR.

This organization has become one of the distinctive features of the school. Formed of selected voices, and rigorously trained, this body of some twenty-five young singers has set new standards in the art of chorus singing. The programs of the Chapel Choir embrace all styles of music from the motettes and madrigals of the mediæval time, to the best examples of modern writers of unaccompanied choral music. Dean Evans is the conductor.

CONSERVATORY ORCHESTRA.

A conservatory orchestra is maintained and offers the experience and routine necessary to become an efficient orchestra player. All pupils in the advanced grades of stringed and other orchestral instruments are entitled to membership. Professor Fullinwider is the conductor.

GLEE CLUB.

The Glee Clubs have for many years been prominent features of the college, giving annually a series of concerts in various cities of Wisconsin, and surrounding states, besides participating in many local events. Membership is restricted to Conservatory and college students. Mr. Waterman is the conductor of the Boys' Club and Mrs. Reed of the girls.

PHILHARMONIC CHORAL CLUB.

The Philharmonic Choral Club numbers nearly one hundred and fifty voices, composed of students and local residents.

In all European schools of music a strict attendance at rehearsals in chorus singing is demanded. Lawrence Conservatory acknowledges the wisdom of this course, and with the publication of this catalogue establishes the same rule. The thorough training of the ear and the sense of rhythm is the first requisite, and the best means to that end is long experience in chorus singing under a competent drill master. The importance of this can not be easily overestimated. *The Conservatory must, therefore, refuse either testimonial or certificate of any kind to those in the voice course who have not attended the chorus rehearsals and made themselves proficient in this indispensable qualification.*

Dean Evans is the conductor.

APPRECIATION.

A course of lectures on "Appreciation" is offered each year, consisting of lectures on the topics of music's origin, growth, function, and the art of listening. No previous study is required to understand the course as offered. Regular students are required to take it. Any others interested may enter.

CORRELATED STUDIES.

There is a tendency on the part of many music students to neglect the essential elements of a general education. To them the study of music in itself is so engrossing that the importance of other branches of study is overlooked. In schools where music is taught exclusively this tendency is aggravated, but the Lawrence Conservatory of Music advises supplementary work, incidental to a general education.

THE MUSIC FESTIVAL.

The Lawrence Conservatory Music Festival is held for the purpose of advancing the musical interests of the community. Such advantages as are offered at this time are rarely to be found outside of large cities. The Festival consists of three concerts: a Symphony evening, a matinee of soloists and orchestra, and a final concert given by the Philharmonic Choral Club, assisted by the orchestra and foreign talent. It is under such conditions as these that music makes its supreme appeal, and students are fortunate, indeed, who can thus have their imagination aroused and their musical blood stirred. Such occasions enlarge their musical appreciation and fire their ambition.

SOCIETIES.

Pi Chapter, Mu Phi Epsilon. The Mu Phi Epsilon sorority is the only national musical sorority in the world. Chapters have been established in the leading Conservatories and have done much toward promoting sociability and that good fellowship that should exist between musical students of high standing who are or have been connected with the institution. The sorority stands for the development of the best and truest fraternal spirit, the mutual welfare of musical students, the advancement of music in America and loyalty to the Alma Mater.

CONSERVATORY LIBRARY.

Students enjoy access, without charge, to the library of the Conservatory. In this collection there are many valuable books of reference, and students will find a number of works for study and reading under the heads of biography, histories of music, aesthetics of music, dictionaries, criticism, essays, etc.

SELF HELP.

Many students find it possible to make a portion of their expenses, by engaging in some sort of work while attending the Conservatory. Every assistance possible is given those desiring work

CONSERVATORY DORMITORIES.

The Lawrence Conservatory of Music has its own dormitories for the young women attending the institution, within convenient distance from the conservatory. In administration no pains are spared to maintain a home-like atmosphere, and to promote that reciprocal relationship which makes such associations signify so much in the college life of young women.

Each dormitory is in charge of a preceptress, who lives in the building and associates with the students as friend and adviser.

Men students can obtain room and board at Brokaw Hall, the college dormitory for men.

The rate for rooms and meals, two students in a room, is $5.00 a week by the term in advance. One in a room $1.00 per week extra. One student occupying two rooms $3.00 per week extra. This rate includes six pieces plain laundry per week.

ONE OF THE HARMONY CLASSES

ONE OF THE PUBLIC SCHOOL MUSIC CLASSES

Application for admission to the dormitories should be made early and should be accompanied with a deposit of $5.00, without which no room will be reserved. If a room is engaged and notification to cancel is received before August 15 the deposit fee will be returned, but in no case if the notification is received after this date. Students who leave the dormitories before the close of a term will be required to pay the room rent till the end of the term.

Rooms are furnished with sanitary couches, table, chair, bureau, washstand, mirror, bowl, and pitcher. Students are required to bring: 6 napkins, 4 sheets, 3 pillow cases, 6 towels and blankets. The floors are oiled or painted and may be so used, unless the student prefers to bring a rug or carpet. Reductions are not made for absences less than one week in extent. Women from abroad are required to board in the dormitories unless for adequate reasons, at the request of their parents or guardians, they are excused to board elsewhere. Occupants of rooms will be required to pay promptly for any damages. Students must pay for all laundry, except towels, and bed linen not to exceed six pieces per week. It is requested that all linen be plainly marked.

ASSIGNMENT OF ROOMS.

Applications for rooms should be made as early as possible. The assignment of rooms to students already in attendance is made the first week in May. After that date rooms will be assigned strictly in the order in which the applications are received and vacancies in the building will be filled in the same order.

OUTSIDE RESIDENCES.

Students who do not reside in the Conservatory dormitories, are required to live with relatives or in the homes of strictly private families where both room and table board are provided. All such residences must be approved by the President of the College.

RULES AND REGULATIONS.

All pupils entering the Conservatory do so with the distinct understanding that they will be governed and must abide by the following rules and regulations:

The tuition of the Conservatory is payable strictly in advance for each semester.

Students commencing a semester are thereby obligated to complete it.

Lessons lost in consequence of the absence of the pupil will not be made good by the Conservatory except in case of protracted illness, when due notice in writing has been given to the Dean of the Conservatory.

Students failing to take the examinations and those falling below passing grade will be required to take a re-examination to secure credit, the charge for which will be $3.00.

The public should understand that a refund of money cannot be expected after a semester has begun. The teachers are engaged for a given number of hours; and, after the lessons are arranged, vacancies caused by a pupil's illness are of no value to the management, and in most cases a direct loss would thus be sustained.

No pupil of the Conservatory is allowed to omit lessons without sufficient cause.

The Reference Library is intended to be used exclusively as such. Therefore, the books *must not be taken away* from the Conservatory.

Classified students are required to take two lessons per week in their major study.

Pupils may enter the Conservatory at any time during a semester, and tuition will be charged only from the date of the first lesson. No charge will be made for the expired portion of the term.

The teacher's certificates and diplomas of the Conservatory can be conferred only on those pupils who have completed the regular course of study and passed a successful examination.

A complete record must be kept by Regular Students of all compositions studied during their attendance at the Conservatory.

Such students must be prepared to present their record upon the request of their instructor or the Dean.

The bulletin board on which may be found notices of concerts and lectures, as well as general information, will be found in the main hall and should be consulted daily.

Students studying voice and those in supervisors' classes are required to sing in the Choral Society, unless excused by the Dean.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

Changes cannot be made from one teacher to another without the consent of the Dean.

College students intending to study music are required to do so at Lawrence Conservatory, a department of Lawrence College.

Students are not allowed to perform in public without permission of the Dean or their respective teachers.

Any cause for dissatisfaction should be reported to the Dean who will give the matter immediate and personal attention.

These rules apply to everyone studying in the Conservatory, and no exceptions can be made.

Students are advised to report at the office of the Conservatory a day or two before the beginning of the term, as more favorable lesson and practice hours can then be secured.

TERMS OF TUITION.

In considering the terms for tuition, the standing of the instructor and institution should be taken carefully into account. The Conservatory does not contend that the tuition is the cheapest, but it does claim—and investigation will substantiate this claim—that for the grade of instruction offered Conservatory rates are positively the lowest to be found anywhere. And this without considering the many free advantages offered students. The teachers for whom the highest rates are charged rank absolutely at the top of their profession. The intermediate teachers are musicians of high standing, thoroughly competent to give instruction. The preparatory teachers in most cases are post-graduates of this institution. Their education has been along the broadest and most approved lines, and all have had ample experience as teachers.

CREDITS.

(All credits in private work are based upon two lessons per week, and are only allowed to regular course students, and for study in consecutive semesters).

Instrumental .....2 hrs. per Semester
Voice .....2 hrs. per Semester

THEORETICAL SUBJECTS.

Harmony .....2 hrs. per Semester
History .....2 hrs. per Semester
Public School Methods.....2 hrs. per Semester
Sight Reading, ear training, dictation.....1 hr. per Semester
Psychology and Pedagogy.....2 hrs. per Semester
(One hour for Liberal Arts).

OTHER CREDITS.

Philharmonic Choral Club.....1 hr. per year
Conservatory Orchestra.....1 hr. per year
Glee Clubs.....1 hr. per year
College Band.....1 hr. per year

Piano Tuning.

This work is provided with ample accommodations for a systematic course of instruction to thoroughly qualify any who desire to make tuning a profession. The course is recommended to those who are to become teachers in sections of the country where competent tuners are not to be found.

OUTLINE OF COURSE.

Pitch and relation of intervals as applied to tuning. Structure of temperament. Accoustics, embracing the theory of scale, harmonics, beats and temperaments. Construction of pianoforte. Mechanism of action in minutest detail. Stringing. Action-regulating. Setting up piano actions. Voicing. Re-building worn pianos.

Conservatory Accompanists.

Lawrence Conservatory provides studio and practice room accompanists and only these have permission to be in practice rooms at times when occupied by those to whom they have been rented. The charge for services in practice rooms is at the rate of 15 cents per each half hour period.

TABULATION OF TUITION RATES.

TEACHER	Subject	Lessons Weekly	Tuition per each Semester 18 Weeks
Dean Evans	Voice	One	$45.00
		Two	90.00
	Class of two	One	22.50 (each)
		Two	45.00 (each)
Mr. Arens	Piano	One	27.00
		Two	54.00
Mr. Bohnet	Piano	One	27.00
		Two	54.00
	Organ	One	27.00
		Two	54.00
Mrs. Reed	Voice	One	27.00
		Two	54.00
Mr. Waterman	Voice	One	22.50
		Two	45.00
Mr. Fullinwider	Violin	One	27.00
		Two	54.00
Mrs. Fullinwider	Piano	One	18.00
		Two	36.00
Mrs. Arens	Expression	One	18.00
		Two	36.00
Mr. Smith	Voice	One	13.50
		Two	27.00
Miss Larson	Violin	One	13.50
		Two	27.00
Conservatory Fee			4.00
Board, Room, Heat, Light and Laundry			90.00

CHILDREN'S DEPARTMENT—Rates for Children.

Mrs. Fullinwider Mrs. Arens Miss Larson	Piano Expression Violin	One Two	$ 9.00 18.00
Conservatory Fee			.75

RATES IN SPECIAL COURSES.

Tuition per Semester for all class work in Public School Music Course	$63.00
Public School Methods	15.00
Ear Training and Dictation	10.00
Notation and Terminology	5.00
Music History	15.00
Harmony and Theory	15.00
Advanced Harmony, Counterpoint and Analysis	22.00
Sight Reading	7.00
Song Interpretation (2nd Semester)	7.00
Psychology and Pedagogy	11.00
Normal Course for piano teachers (2nd Semester)	15.00
Piano Tuning	50.00
Drawing	18.00

PRACTICE ROOMS.

Rentals Per Semester.

Piano Practice One Hour Daily. Additional hours daily at the same rate.	$ 6.00
Vocal Practice Room with use of piano one-half hour period per day	3.00
Violin Practice Room, one hour daily	.75
Two Manual Pedal Organ, one hour each day, including blowing.	18.00
Pipe Organ at Church	30 cents for each hour

PRACTICE ROOM RULES.

No student will be allowed to change the hours for practice with other students. No absences from practice will be allowed. Only pupils engaging semester periods of special lengths will be allowed to use the rooms. No students will be allowed in the practice rooms except the ones who have them engaged.

DIPLOMAS AND CERTIFICATES.

The Degree fee is 15.00.

The Senior graduation fee is $10.00.

The graduation fee for Public School Music is $5.00.

The fee for Teachers' Certificate Course, $3.00.

STUDENTS' CONCERTS.

Throughout the season recitals are given by the students, to which their friends and the public are admitted free of charge. These take place in Peabody Hall.

Toward the close of the season exhibition concerts are given in which only the most advanced students take part, and to which also the public is invited.

BOYS' GLEE CLUB, 1914-1915

Carl Waterman, Director — Jules Houghtaling, Manager

GIRLS' GLEE CLUB, 1914-1915

Mrs. Ruby Ledward, Director — George Bouchard, Manager

CHAPEL CHOIR, SEASON 1914-1915
(All Student Members)
LAWRENCE CONSERVATORY STRING QUARTET
(All Faculty Members)

CLASS SCHEDULE FOR SEASON 1915-1916.

	Monday	*Tuesday*	*Wednesday*	*Thursday*	*Friday*	*Saturday*
9:00 to 9:30	Chapel	Chapel	Chapel	Chapel	Chapel	8:30 to 10:00 Children's Classes Elementary Harmony History Ear Training and Expression
9:30 to 10:30	1st Year P. S. Methods — 2nd Year Harmony	1st Year St. Reading and Dictation — 2nd Year Harmony	Notation and Term. 1st Year P. S. Methods	1st Year St. Reading and Dictation — 2nd Year Harmony	2nd Year Harmony	
10:30 to 11:30	2nd Year P. S. Methods — 1st Year Harmony	Psychology and Pedagogy — 1st Year Harmony		2nd Year P. S. Methods — 1st Year Harmony	Psychology Pedagogy — 1st Year Harmony	
11:30 to 12:30	11:30 to 12:00 2nd Year Dictation	11:30 to 12:00 2nd Year St. Reading — 1st Year Harmony		11:30 to 12:00 2nd Year Dictation	11:30 to 12:00 2nd Year St. Reading	
1:30 to 2:30	Art	Art	Art	Art	Art	
2:30 to 3:30	Art	Art	Art	Art	Art	
3:30 to 4:30	Art	Art	Art	Art	Art	
4:30 to 6:00	Ladies' and Men's Glee Clubs — Glee Clubs	Chapel Choir	Glee Club	Chapel Choir	Glee Clubs	2:30 to 3:30 Weekly Matinee Recitals by Students
7:30 to 8:30	Philharmonic Choral Rehearsal	Artists' and Faculty Concerts	Classified Student Recitals (Second Semester)			

Registry of Students.

ENROLLMENT 1914-1915.

Abendschein, Edwin.....Neenah, Wis.
Abraham, Margaret.....Appleton, Wis.
Adsit, Annette .....Appleton, Wis.
Adsit, Bernice .....Appleton, Wis.
Agner, Alta .....Burlington, Wis.
Agner, Edna .....Burlington, Wis.
Ainsworth, Robert .....Shawano, Wis.
Albrecht, Irene .....Appleton, Wis.
Anderson, David .....Rockford, Ill.
Bach, James .....Neenah, Wis.
Bagg, Gladys .....Appleton, Wis.
Baldwin, Mrs. Chas.....Appleton, Wis.
Barnett, William H.....Brooklyn, Wis.
Behnke, John Alden .....Appleton, Wis.
Biehn, Gertrude .....Racine, Wis.
Bishop, Homer .....Neenah, Wis.
Black, Bessie .....Shawano, Wis.
Blue, Velma .....Dale, Wis.
Boehm, Mrs. E. L.....Wausau, Wis.
Bohl, Freda .....Appleton, Wis.
Bolger, Mary .....Black River Falls, Wis.
Boyce, Mildred .....Oconto Falls, Wis.
Braden, Lilyan .....Terre Haute, Ind.
Bradford, Frank .....Appleton, Wis.
Bradford Helen .....Appleton, Wis.
Bradford, Josephine .....Appleton, Wis.
Breitrick, Mary .....Hortonville, Wis.
Brigham, Dorothy .....Appleton, Wis.
Brown, Malinda .....Houghton, Mich.
Brown, Morris .....Appleton, Wis.
Buchanan, Mae .....Oshkosh, Wis.
Buchanan, Wm. .....Appleton, Wis.
Bullock, Jesse .....Lynchburg, Va.
Burnside, Hazel .....Neenah, Wis.
Baldwin, Mabel .....Munising, Mich.
Chamberlain, Wm. J.....Ishpeming, Mich.
Choak, Violet .....Kansasville, Wis.
Clark, Dorothy .....Appleton, Wis.
Corr, Ruth .....Juneau, Wis.
Cox, Ray .....Neenah, Wis.
Curry, Carrie .....Darlington, Wis.
Dean, Myrtle .....Appleton, Wis.
Delbridge, Helen .....Oconto Falls, Wis.
Dewey, Sarah .....Fond du Lac, Wis.

Donner, Helen Hunt.....Green Bay, Wis.
Draeger, Mabel .....St. Paul, Minn.
Dresen, Leona .....Prairie du Sac, Wis.
Dunn, Elmer .....Appleton, Wis.
Eddy, William .....Shelbyville, Ill.
Edmonds, Arline .....Appleton, Wis.
Edmonds, Mrs. F. J.....Appleton, Wis.
Erb, Emelia .....Appleton, Wis.
Erb, Esther .....Appleton, Wis.
Estvad, Gudrun .....Neenah, Wis.
Evert, William B.....Prairie du Chien, Wis.
Falck, Loraine .....Appleton, Wis.
Feldt, Alice .....Oshkosh, Wis.
Fisher, Sabina .....Hudson, Wis.
Fisk, Howland .....Green Bay, Wis.
Finney, Roderic .....
Fredrickson, Frances .....Neenah, Wis.
Gehring, Mildred .....Appleton, Wis.
Gibson, Bryan .....Appleton, Wis.
Gibson, Maurine .....Des Moines, Iowa
Gibson, Robert .....Appleton, Wis.
Green, Raymond .....Milwaukee, Wis.
Gregory, Nell .....Valders, Wis.
Grignon, Louise .....Appleton, Wis.
Griem, Carl .....Appleton, Wis.
Grieshaber, Albert .....Appleton, Wis.
Godfirnon, Verna .....Appleton, Wis.
Guenther, Cora .....Appleton, Wis.
Hackworthy, Clement .....Appleton, Wis.
Hackworthy, Dorothy .....Appleton, Wis.
Hagan, Earl .....Lake Linden, Mich.
Hanchett, Laveryne .....Appleton, Wis.
Hannon, Alvina .....Green Bay, Wis.
Hambrook, Robert W. .....Liverpool, England
Hardy, Richard .....Kenosha, Wis.
Hardy, Edson .....Kenosha, Wis.
Harriman, Matilda .....Appleton, Wis.
Harper, Ruth .....Appleton, Wis.
Harriman, Frances .....Appleton, Wis.
Hassmann, Cecilia .....Appleton, Wis.
Hauser, Loretta .....Neenah, Wis.
Hays, Naomi .....Gays Mills, Wis.
Heid, Elsie .....Appleton, Wis.
Heldt, Beatrice .....Manistique, Mich.
Hentschel, Ellen .....Appleton, Wis.
Hewitt, Elinore .....Appleton, Wis.
Hill, Geraldine .....Crystal Falls, Mich.
Hinkens, Mayme .....Little Chute, Wis.

Hinton, Hallie ..... Sparta, Wis.
Hirt, Anna ..... Deerbrook, Wis.
Hirt, Bertha ..... Deerbrook, Wis.
Hoeffel, Gorman ..... Appleton, Wis.
Hoh, Oscar ..... Appleton, Wis.
Hornbeck, Wm. ..... Appleton, Wis.
Houghtaling, Jules ..... Rockford, Ill.
Hyde, Genevieve ..... Appleton, Wis.
Hyde, Hildegard ..... Appleton, Wis.
Iams, Elmyra ..... Appleton, Wis.
Jabas, Florian L. ..... Appleton, Wis.
Jacobson, Fannie ..... Appleton, Wis.
Jackson, Thelma ..... Appleton, Wis.
Jaekel, Howard ..... Antigo, Wis.
Jens, Harold ..... Appleton, Wis.
Jersild, Eva ..... Neenah, Wis.
Johnston, Irene .....
Jones, Miriam ..... Green Lake, Wis.
Jones, Mrs. G. W. ..... Appleton, Wis.
Judish, Marie ..... Stainbough, Mich.
Keefe, Verna ..... Black River Falls, Wis.
Keller, Helen ..... Appleton, Wis.
Kellogg, Edgar F. ..... Grand Rapids, Wis.
Kelly, Muriel ..... Appleton, Wis.
Kiefer, Jeanette ..... Welcome, Wis.
Knox, Lucile ..... Seymour, Wis.
Koch, Alva ..... Plymouth, Wis.
Koepke, Lawrence ..... Appleton, Wis.
Krautkramer, Leona ..... Wrightstown, Wis.
Kreitzer, Augusta ..... Sawyer, Wis.
Krueger, Leonard ..... Reedsville, Wis.
Lanser, Nicholas ..... Appleton, Wis.
Larson, Muriel ..... Neenah, Wis.
Larsen, Esther ..... Green Bay, Wis.
Ledward, Jean ..... Appleton, Wis.
Lee, Anabelle ..... Appleton, Wis.
Lenz, Elsie L. ..... Neenah, Wis.
Lintner, Olive ..... Brillion, Wis.
Little, Ruth ..... Menasha, Wis.
Lorenzen, Violet ..... Marinette, Wis.
Lyons, Miriam ..... Appleton, Wis.
Marshall, Malvin ..... Appleton, Wis.
Marshall, Babette ..... Appleton, Wis.
Matheson, Mrs. R. ..... Neenah, Wis.
Mattke, Bernice ..... Baraboo, Wis.
Matson, Richard ..... Appleton, Wis.
Melhinch, Mrs. Jeanette ..... Appleton, Wis.
Mielke, F. E. ..... Shawano, Wis.

Miles, Alice L. ..... Neenah, Wis.
Miller, Marjorie ..... Appleton, Wis.
Miller, Marion ..... Appleton, Wis.
Mitchell, Florence ..... Elkhorn, Wis.
Mix, Chase ..... Crookston, Minn.
Morneau, Aurora ..... Appleton, Wis.
Morneau, Leroy ..... Appleton, Wis.
Munchow, Harold ..... Appleton, Wis.
Mundt, Lillian ..... Deer Creek, Minn.
McCray, Merle ..... Green Lake, Wis.
McDonnell, Esther ..... Camp Crook, S. D.
McGreaham, Harriet ..... Shawano, Wis.
McIntyre, Helen ..... New London, Wis.
McKee, Carl ..... Two Harbors, Minn.
McKlusky, Emil ..... Ashland, Wis.
McKnight, Marie ..... South Wayne, Wis.
McMurchie, Robert ..... Neenah, Wis.
Nehls, Margaretta ..... Lancaster, Wis.
Nelson, Carl ..... Aurelia, Iowa
Nelson, Irene ..... Escanaba, Mich.
Nemacheck, Ruth ..... Appleton, Wis.
Nemacheck, Theron ..... Appleton, Wis.
Nickell, Mrs. C. K. ..... Appleton, Wis.
Nimits, Charles ..... Marinette, Wis.
Orbison, Mary ..... Appleton, Wis.
Ornstein, Dorothy ..... Appleton, Wis.
Ornstein, Henrietta ..... Appleton, Wis.
Parmalee, Edna ..... Iron Mountain, Mich.
Pendell, Ruth ..... Randolph, Wis.
Perry, Flo ..... Milwaukee, Wis.
Plowman, Ruth ..... Weyauwega, Wis.
Pratt, Katherine ..... Appleton, Wis.
Preston, Dan ..... Bangor, Wis.
Radtke, Meta ..... Waterloo, Wis.
Ragatz, Gertrude ..... Prairie du Sac, Wis.
Rawlins, Ruth ..... West Allis, Wis.
Rector, Clayton ..... Appleton, Wis.
Reynolds, George ..... Kaukauna, Wis.
Richardson, Katherine ..... Iron River, Mich.
Rich, Glenna L. ..... Appleton, Wis.
Richter, Esther ..... Highland, Wis.
Riegel, Robert ..... Neenah, Wis.
Roberts, Myra ..... Birnamwood, Wis.
Roberts, Myrtle ..... Birnamwood, Wis.
Ross, Jack ..... Appleton, Wis.
Rowell, Ellen ..... Appleton, Wis.
Ruberg, Marie ..... Appleton, Wis.
Ryan, Rose ..... Appleton, Wis.

Ryan, Madge ..... Glenhaven, Wis.
Saiberlich, Edna ..... Appleton, Wis.
Schaefer, Margaret ..... Appleton, Wis.
Schulte, E. Loraine ..... Dollar Bay, Mich.
Schumaker, Ruth ..... Appleton, Wis.
Shattuck, Nellie ..... Sparta, Wis.
Shepherd, Maude ..... Appleton, Wis.
Sherman, Fern ..... Appleton, Wis.
Shure, Margaret ..... Easton, Maryland
Siddons, Grace ..... Appleton, Wis.
Simmons, Mrs. G. B. ..... Oshkosh, Wis.
Sindahl, Beulah ..... Neenah, Wis.
Silver, Mildred ..... Milwaukee, Wis.
Sliter, Milton ..... Stanley, Wis.
Smith, Herman F. ..... Orange, Cal.
Smith, Janet ..... Appleton, Wis.
Smith, Wright ..... Appleton, Wis.
Spencer, Mrs. ..... Appleton, Wis.
Spray, Chloe ..... Whitewater, Wis.
Struve, Marie ..... Plymouth, Wis.
Sundet, Mabel ..... Chippewa Falls, Wis.
Summer, Lela ..... Appleton, Wis.
Taylor, Althea ..... Whitewater, Wis.
Taylor, Lorine ..... Waupun, Wis.
Terp, Helen ..... Green Bay, Wis.
Thomas, Ethel ..... Potoawsi, Wis.
Toll, Edward ..... Fairwater, Wis.
Torrey, Florence ..... Appleton, Wis.
Treat, Ruth ..... Tomah, Wis.
Trembath, Merle ..... Ishpeming, Mich.
Torrey, Donald ..... Hortonville, Wis.
Unruh, David P. ..... Henderson, Wis.
Utz, Elizabeth ..... Appleton, Wis.
Van Buren, Marion ..... Appleton, Wis.
Voecks, Mrs. Bertha ..... Appleton, Wis.
Voecks, Lucile ..... Appleton, Wis.
Voigt, John ..... Appleton, Wis.
Walsh, Marietta ..... Mondovi, Wis.
Walsh, Lucile ..... Mondovi, Wis.
Waltman, Louis ..... Appleton, Wis.
Ward, Bessie ..... New London, Wis.
Weimar, Ruth ..... Appleton, Wis.
Weng, C. E. ..... Oshkosh, Wis.
Wentworth, Adele ..... Edgerton, Wis.
Wenzel, Julia ..... Appleton, Wis.
Wichman, Earl ..... Appleton, Wis.
Wichman, Lauretta ..... Appleton, Wis.
Williams, May ..... Viroqua, Wis.

Willson, Loretta ..... Appleton, Wis.
Willson, Harry ..... Appleton, Wis.
Wilson, Winnifred ..... Appleton, Wis.
Wishek, Esther ..... Ashley, N. D.
Wing, Eleanor ..... Appleton, Wis.
Wing, Bonny ..... Appleton, Wis.
Wittman, Arthur ..... Merrill, Wis.
Wright, Allyn ..... Columbus, Wis.
Wippler, Elizabeth ..... Plymouth, Wis.
Yahr, Ferdinand ..... Princeton, Wis.
Yahr, Norma ..... Princeton, Wis.
Youtz, Merrill ..... Appleton, Wis.
Zahrt, Lora ..... Appleton, Wis.

Summary of Enrollment

	Boys	Girls	Total
Voice	35	68	103
Piano	14	115	129
Violin	19	20	39
Organ	1	5	6
Harm. & Count.	6	54	60
Hist.	2	31	33
Meth.	2	20	22
St. Read.	0	19	19
Not. and Term.	0	10	10
Ear. T. and Dict.	0	19	19
Psych. and Ped.	0	6	6
Child Voice	2	11	13
Song Int.	2	11	13
Norm. T.	1	16	17
Expression	1	6	7
Total	85	411	496
Duplicates	22	225	247
Total Registrations	63	186	249

Lawrence Conservatory of Music

FREDERICK VANCE EVANS, Dean, Appleton, Wis.

The Light Opera

PINAFORE

or "The Lass That Loved a Sailor."

Presented by

Students and Orchestra of Lawrence Conservatory

Management Committee: C. R. Atkinson, J. S. Custer, Earl MacInnis.

Staged and Conducted by Frederick Vance Evans.

Director of Orchestra, Percy Fullinwider.

Directors of Dances, Mrs. Chas. W. Treat, Miss Oleda Schrottke, Coach Ellis H. Champlin.

Costumes—Herman Reuter, Milwaukee. Scenic Artist—C. R. Minger, Appleton.

Appleton Theatre, Thursday Evening, May 27, 1915.

Dramatis Personae.

The Rt. Hon. Sir Joseph Porter, K. C. B.—First Lord of the Admiralty .....Carl McKee (Baritone)

Captain Corcoran—Commanding H. M. S. Pinafore .....Richard Hardy (Baritone)

Ralph Rackstraw—Able Seaman.....Herman Smith (Tenor)

Dick Deadeye—Able Seaman.....David Unruh (Bass)

Bill Bobstay—Boatswain's Mate.....Chase Mix (Baritone)

Josephine—The Captain's Daughter....S. Jane Simmons (Soprano)

Hebe—Sir Joseph's First Cousin.....Lillian Mundt (Mezzo Sop.)

Little Buttercup—A Portsmouth Bumboat Woman .....Ruth Harper (Alto)

First Lord's Sisters, His Cousins, His Aunts, Sailors, Marines, Etc.

Scene—Quarter Deck of H. M. S. Pinafore, off Portsmouth.

Act I—Noon. Act II—Night.

Note: During the first act the Highland Fling, a specialty by a crew of 12 men will be introduced. Between the Acts, Tarantel, the beautiful Italian Dance, will be presented by a group of 14 college girls.

LAWRENCE CONSERVATORY ORCHESTRA
Percy Fullinwider, Conductor

STILL LIFE
By Students of the Public School Art Department

LAWRENCE COLLEGE BAND
1914-1915
Herman F. Smith, Director

APPEARANCES OF THE PHILHARMONIC CHORAL SOCIETY DURING 1914-15 WERE AS FOLLOWS:

Second Annual Presentation of the Oratorio of

"THE MESSIAH"

Methodist Church, Appleton, Wis.

Tuesday Evening, December 15, 1914.

Dean Frederick Vance Evans, Director

Soloists

Ruby Campbell Ledward, Soprano

Carl J. Waterman, Tenor

Frederick Vance Evans, Bass

Accompanists

Walther Pfitzner, Organist

Nettie Stenninger Fullinwider, Pianiste

Merle Trembath, Pianiste

Presentation of the Oratorio of

"THE ELIJAH"

Sunday Evening, May 23, 1915

Dean Frederick Vance Evans, Director

Soloists

Alma Hays Reed, Soprano

Ruth Harper, Alto

Carl J. Waterman, Tenor

Frederick Vance Evans, Bass

Accompanists

Nettie Steninger Fullinwider

Merle Trembath

OUR AIM

To have Lawrence Conservatory acknowledged the leading conservatory, not only in Wisconsin, but the entire middle west.

REASON

We have one of the best plants in the entire country, our equipment is well nigh complete in every detail, our faculty is superior and being enlarged and strengthened each year, our graduates are successful and being accepted in preference to others, our faculty is a unit in this aim and with such united effort we are succeeding even beyond expectation.

Some Facts Concerning Lawrence College

Founded in 1847.

Total endowment, including recent subscriptions and annuities, $934,000.

Annual income, $96,500.

$466,000 in building and grounds (In 1893, $101,000).

$116,000 in equipment.

15 college buildings, including cottage dormitories.

10 science laboratories.

33,000 volumes in the library.

23 departments of instruction. (No preparatory department).

650 students (In 1893, 124 college and preparatory students).

46 faculty members.

Professors hold degrees from the leading universities.

On the accepted list of the General Education Board.

On the accredited list of the Carnegie Foundation.

Members of the Association of Collegiate Alumnae.

Members of Phi Beta Kappa fraternity.

Instructed over 10,000 students.

Has over 1100 graduates.

Has more graduates teaching in high schools in Wisconsin than any two colleges in the state.

Shows a growth in attendance and in resources each year.

UNIVERSITY OF ILLINOIS-URBANA
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